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What was ictus in Latin prosody?



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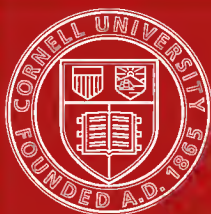
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I.—WHAT WAS ICTUS IN LATIN PROSODY?

English poetry, as a rule, is based on stress, i. e. on a regular succession of stressed and unstressed syllables grouped by twos or threes. The versification of

This is the forest primeval, the murmuring pines and the hemlocks,
depends entirely upon this harmonious alternation of stressed and unstressed syllables, and the same is true of all ordinary English verse.¹ This basis of English poetry, moreover, inheres in the very nature of the English language. Like all languages of the Germanic group, our English speech is strongly stressed; we pronounce our words with an energy typical of the race.

Latin verse, on the other hand, like Greek, was based on quantity. Recent discussion, it is true, has tended to show that the native Latin verse, as exemplified by the Saturnian measure, was governed by stress; but however that may have been, it is certain that, from the time Greek metres began to be introduced at Rome,—from the time of Ennius,—Latin verse was quantitative like Greek; a line of Latin poetry consisted of an orderly and harmonious arrangement of long and short syllables, i. e. of syllables which it took a long or short time to pronounce. This basis of Latin poetry again, as in the case of English poetry, is strictly in conformity with the character of the spoken language. For Latin apparently, in the classical period, was not a strongly

¹ Such exceptions to this principle as occur (see, e. g., Goodell, *Transactions Amer. Phil. Assoc.* XVI, p. 78 ff.) hardly concern the purposes of the present discussion.

stressed language.¹ Had it been, it is quite inconceivable that the long environing vowels should not have been shortened in such words as *ēvitābātur* and scores of others like it in which the Latin language abounds. Cf., e. g., a Latin *inēvitābile* with English *inévitāble*. Strong stress necessarily reduces every long pre-tonic and post-tonic syllable to a short one. In other words, strong stress is absolutely inconsistent with the quantitative phenomena of the Latin language.

This view of the Latin accent is further confirmed by the status of the Romance languages. So far as my information and observation go, no one of these languages is strongly stressed. In the utterance of French and Italians, I often find it difficult to determine on what syllable the stress rests,—so relatively slight is it. In fact the quantitatively monotonous character of Italian makes a strong stress accent impossible. This consensus in accentual character on the part of so many daughters of the Latin, while it cannot be held to amount to a proof that Latin was but slightly stressed, nevertheless seems to me to point distinctly in that direction. In fact I feel at times inclined to go much further and to maintain that the Latin language of the classical period was absolutely unstressed. As such a thesis is easily defensible, and as its consideration may throw light on the subject under discussion, I shall venture to advocate this probably startling view.

The thesis is that the Latin language of the classical period was unstressed. I do not say unaccented, for that would be to contradict the express testimony of the whole apostolic succession of grammarians from Varro to Priscian; but I do say unstressed. The Roman grammarians tell us that a long penult was accented; they tell us, further, that the antepenult was accented when the penult was short. Now, what was this accent, this *accentus* of the Roman grammarians? Or first, what is accent in general? Accent is an elastic term. To a person familiar with English only, accent seems a very clear and simple thing; naturally so because such a person imagines that all languages are like his own; hence he will answer that accent is exemplified by the second syllable of *potáto*, or the final word of the phrase *let her gó!*, i. e. by accent he understands stress. But the study of comparative phonetics teaches us that there are languages in which the stressing plays no such rôle as in English and in the Germanic languages generally, and that in some of these other

¹ Cf. Sievers, *Grundzüge der Phonetik*², §35, 1, Anm. 1.

languages the chief feature of the spoken idiom is the rising and falling of the voice. Certain syllables are thus uttered at a higher pitch than others, and it is this shifting of pitch that gives the character to the speech. According to the commonly accepted view, Greek was characterized by this kind of utterance, and the syllables whose pitch varied from the ordinary were designated in accordance with principles to which we give the name of accent. Sanskrit also at one stage, it is thought, must have been so pronounced. In these two languages, therefore, what we call accent was primarily variation in pitch.

We have already recognized two senses in which the word accent is used. Both, while radically different, have at least this much in common: The 'accented' syllable is the one made prominent in some way in oral utterance.¹ When the word is spoken, that syllable stands out conspicuous, either by virtue of its stress, i. e. a definite expulsive effort of the lungs, or by virtue of its pitch. To these two varieties of an accented syllable, i. e. a syllable standing out prominently in an uttered word,—to these two conceptions, I ask, may we not add a third? May not a syllable be primarily prominent by virtue of its *quantity*? That is, in a word like *amāvit*, for example, may not the rule of the grammarians, that such a word was accented on the penult, simply mean that they felt the quantity of the long penult as making that syllable prominent, without any stress on the one hand or any elevation of pitch on the other? And in words like *lātuit*, *hómīnes*, etc., may not the rule that these words were accented on the antepenult simply mean that, in consequence of the short penult, that syllable did *not* possess any prominence, and hence, after the establishment in Latin of the three-syllable law, the syllable next preceding became the conspicuous one?

There are, of course, objections that at once suggest themselves against so radical a view as the foregoing. I do not pretend to have established it, but simply to have suggested a theory of Latin accent which all must admit is possible and which to me seems even probable. At all events, it is certainly of the first importance in approaching so delicate a problem as the pronunciation of a language whose data we can no longer fully control, first to rid ourselves as completely as possible of all preconceived notions derived from our own language which might mislead us, and to take into account the great divergence of human speech

¹ Cf. Seelmann, *Die Aussprache des Latein*, p. 16, 2, Accentarten.

along with the often radically different character of spoken languages.

The thesis, then, that classical Latin was absolutely unstressed may not be proven; but that, if stressed, classical Latin was only slightly so, was, I think, made fairly certain by the argument advanced at the outset of this paper¹; and it is precisely this slightly stressed (possibly absolutely unstressed) character of the Latin language that explains the character of Latin poetry. Stress was either absent or at most quite subordinate; hence syllabic quantity came to be the natural basis of verse. Theo-

¹ This seems to me all but universally admitted among those who hold to the stress view of Latin accent. Cf. Ritschl, *Prolegomena ad Trinumnum*¹, p. 207; Madvig, *Latin Grammar*, §498, note; W. Meyer, *Ueber die Beachtung des Wortaccentes in der altlateinischen Poesie*, p. 5 f.; Lucian Müller, *De re metrica poetarum Latinorum*², p. 233. This conclusion rests not only upon the internal evidence above adduced, but also upon the statements of Roman writers of the best period. Cicero and Quintilian, in discussing the question of metrical sequences in prose, particularly at the close of a sentence, nowhere pay the least attention to word-accent, but do lay special stress upon quantitative distinctions. Cf., e. g., Cicero, *Orator*, 55, 56 (§§183-90), 64 (§§215-18); Quint., *Inst. Or.* IX 4, 47; 61; et passim. From the definitions of accent given by the ancient grammarians, it is impossible to gather any consistent conception of the phenomenon. See the *testimonia* gathered by Schöll in his *De accentu linguae Latinae*, p. 73 ff. Of the formal definitions, none antedates the fourth century, and many are much later. Most of these, moreover, are extremely vague. Dositheus, for example (Keil, *Gram. Lat.* VII, p. 377, 6), defines accent as "unius cuiusque syllabae proprius sonus." Maximus Victorinus (Keil, VI 188, 15) and Audax (VII 322, 12) as "unius cuiusque syllabae in sono pronuntiandi qualitas." This same conception of the *qualitas syllabarum* appears also in Sergius, *Explan.* (Keil, IV 528, 28). Ps.-Priscian (III 519, 25) is more precise. According to him, "accentus namque est certa lex et regula ad elevandam et deprimendam syllabam unius cuiusque particulae orationis." The *Codex Bernensis* 16 (K. Sup. XLV) gives "accentus est vox syllabae, quae in sermone plus sonat de ('than') ceteris syllabis." Similarly Servius (K. IV 426, 16) and Pompeius (K. V 126, 10). Three grammarians define accent as *anima vocis*, viz. Diomedes (K. I 430, 30), Pompeius (K. V 126, 27), and the *Cod. Bern.* 16 (K. Sup. XLV). Lastly Diomedes (K. I 430, 29) says: "accentus est acutus vel gravis vel inflexa elatio orationis vocisve intentio vel inclinatio acuto aut inflexo sono regens verba." From this chaos one can hardly have the conscience to seek support for a theory. The testimony of Diomedes might be cited in support of a stress accent, just as that of Ps.-Priscian might be cited in support of a musical accent. But what with the lateness of these writers, their mutual contradictions, and the suspicion that some of them at least are but echoing statements made by Greek grammarians concerning the Greek language, it is safest to base no positive view of the nature of accent upon their utterances.

retically, now, this quantitative Latin poetry may seem sufficiently simple, were it not for the so-called *ictus*, a feature to which our traditional prosody uniformly gives a prominent place. What was this ictus? It is usually defined as stress accent. With a single exception to be noted below, it is invariably thus defined, so far as I am aware. Yet I question whether there is a particle of legitimate evidence, internal or external, in support of this view. The conception of ictus as stress accent seems to me to have its foundation solely in the practical assumption that Latin poetry was, like English and German poetry, really accentual.¹ I say 'practical assumption.' It would, of course, be absurd to maintain for a moment that theoretically the quantitative character of Latin verse has ever been denied. Yet so long as Latin is pronounced with absolute disregard of vowel quantity, as it necessarily is by the so-called English method of pronunciation, and as it habitually is in Germany to my certain knowledge, or with disregard of syllabic quantity, as it usually is even where the Roman pronunciation is nominally followed, so long is it inevitable that any theoretical recognition of the truly quantitative character of Latin verse should be totally clouded by the impulse toward securing a rhythmical effect. By a pronunciation which yields *gērō*, *tērō*, *ingēnium* and thousands more of the same sort, on the one hand, and *filius*, *his*, *vis*, etc., on the other, a quantitative verse is as impossible as would be an accentual verse in English, were we to misplace the regular word-accent. It is no exaggeration to say that were we to accent Longfellow's line as follows:

This is the forést primeval, the murmúring pines,

the result would be no whit worse than is inevitably necessary by any system of Latin pronunciation which fails scrupulously to observe the quantity of every vowel and of every syllable. A neglect of quantity was inevitable under the English pronunciation of Latin; it is inevitable under the pronunciation of Latin current in Germany. Neglect of quantity leaves nothing except accent as a basis for a metrical effect, and naturally leads to an accentual reading of Latin verse, which brings with it the conception of ictus as a stressed syllable. Yet this conception seems to me demonstrably false, for the following reasons:

¹Cf., for example, Christ, *Metrik der Griechen und Römer*², p. 3, where the strongly stressed character of German utterance is appealed to in support of the stress theory of ictus for the classical languages.

1. So far as we know, no language is ever forced to an artificial pronunciation when adapted to the service of poetry. It is irrational to conceive any such adaptation.¹ The poet simply takes the choicer words of familiar speech and employs them in their ordinary equivalence with their regular pronunciation. He must do so. For his appeal is to the many, not to a select handful who may have been initiated into the secret trick of his versification; hence he must use words in the pronunciation familiar to his auditors or readers. Otherwise he can make no appeal. His art consists, on the mechanical side at least, in arranging words in such a way that the poetic form is obvious to the meanest observer who knows the words by ear or eye. Can any poetry be cited in any language of which this is not true? Is it then not absurd to assume that in Latin poetic form consisted in employing words with gratuitous stress accents unknown in the ordinary speech? Can we conceive of an *atavis*, a *regibus*, a *Troiaë*, a *canô*, or a thousand other equally grotesque hermaphrodites that we are compelled to father by this theory? And is it credible that poetry so inconceivably artificial should have been tolerated, not to say admired, by such sober-minded persons as the Romans?

2. The view that *ictus* was stress is to be rejected because it involves the assumption of a second basis for Latin verse. We have already noted that Latin verse is quantitative, i. e. a dactyl is a long time followed by two short times. But if *ictus* is stress, then a dactyl is a stressed syllable followed by two unstressed syllables. We should thus get two principles as the basis of Latin verse, quantity and accent (i. e. stress), and it seems to me impossible that there should *uniformly and regularly* have been two principles at the basis of Latin verse or any other.

3. It is nowhere hinted or implied in the ancient writers that *ictus* was stress. To judge from the prominence assigned to *ictus*

¹Cf. Schöll, *De accentu linguae Latinae*, p. 25, note: nihil poeta infert in linguam, sed quae praebet elementa disciplina et humanitate excolit, perpolit, adauget. This principle would not merely appear to be a rational necessity, but is supported by distinct testimony from the best period. Cf. Cic. *de Orat.* III 45, 177, where it is clearly asserted that the elements of prose and verse are identical; also *Orator*, II, 36, where Ennius is praised for adhering to the common speech in his poetry (*communis mos verborum*). Yet Corssen, *Ausprache*, *Vok. u. Betonung*, II², p. 975, maintains that just such an artificial adaptation in pronunciation did occur in Latin verse. Similarly Lucian Müller in both editions of his *De re metrica* (2d ed., p. 234). The same view also is implied wherever *ictus* is defined as stress.

in our grammars and other works on prosody, one might expect to find that the word was widely current as a technical term among the ancients. Such, however, is not the case. Among all the systematic discussions of prosody found in the Latin grammarians I have been able to discover no definition of the term,—in fact no mention of it as a technical term of prosody.¹ The word does occur a few times in the classical period, but so rarely and in such context that there is no justification for regarding it as a *terminus technicus*. Thus we find it in the familiar passage of Horace, ad Pisones, 253:

unde etiam trimetris accrescere iussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi.

More frequently we find *ictus* in this signification combined with *digitus*, *pollex*, or *pes*. Thus Horace, Carm. IV 6, 36 pollicis ictum; Quint., Inst. Or. IX 4, 51 pedum et digitorum ictu intervalla signant; Pliny, N. H. II 95, 96, 209 ad ictum modulantium pedum. From these and similar instances (the total number, however, is very small), the natural inference is that ictus as a metrical term primarily designated taps of the feet or fingers, and was then transferred to denote the rhythmical beats of verse. Certainly there is no evidence either from the etymology of the word or from its use in any citable case to indicate that it designated vocal stress.

Scarcely more support of the stress theory can be derived from the use of the words *arsis* and *thesis* as employed in the systematic treatises on Latin prosody prepared by the ancient grammarians. It is commonly held that the grammarians and metricians used these designations with an inversion of the application which obtained in Greek. But as Westphal has pointed out (*Griechische Rhythmik*, p. 106), such is by no means the case; the Roman writers exhibit no little confusion in this matter, it is true, but they rarely use *arsis* in the sense of Greek *θέσις*. Probably Marius Victorinus is the only metrician² who does this,³

¹ Professor Hale (*Proceedings Amer. Phil. Assoc.* 1895, vol. XXVI, p. xxx) implies that the word *ictus* is employed as a technical metrical term by Charisius. His view and the argument based upon it will be discussed later in this paper.

² On Ps.-Priscian, *De accentibus* (Keil, III 521, 24), see below.

³ Cf. Westphal, l. c., p. 107 f.; Weil et Benloew, *Théorie générale de l'accentuation latine*, p. 98 f.

and he does it but once (Keil, VI 40, 16 f.). The actual usage of the Romans in employing the terms *arsis* and *thesis* can be seen only by an examination of the decisive passages in which these words occur. The commonest definition explains *arsis* as *elevatio* (*sublatio*), *thesis* as *positio*. This bare statement, without the addition of any explanatory remarks, is found in Sergius, *Explanat. in Don. I* (Keil, IV 523, 2); Cledonius (Keil, V 30, 10); Atilius Fortunatianus, *Ars* (Keil, VI 281, 4). Similar is Terentianus Maurus's explanation, *de Metris*, 1345 (K. VI 366):

parte nam attollit (*sc. pes*) sonorem, parte reliqua deprimit.

Other writers add *vocis* as explanatory of *elevatio* and *positio*. Thus, Martianus Capella, IX (365, 17 Eyssenhardt): <*arsis est elevatio*>, *thesis depositio vocis ac remissio*; Isidore, *Orig. I* 16, 21 *arsis et thesis, id est vocis elevatio et positio*; *Commentum Einsidlense in Don. Artem Mai.* (Keil, Suppl. 228, 23): *arsis elevatio sc. vocis, eo quod ibi vox elevetur. Thesis humiliatio vel demissio quia ibi vox deponatur.*

A new conception appears in the three following writers:

Juliani *Excerpta* (Keil, V 321, 12): *quid est arsis? Elevatio, id est inchoatio partis. quid est thesis? positio, id est finis partis . . . In trisyllabis, si in prima habuerit accentum, ut puta dominus, duas syllabas vindicat arsis et unam thesis. si paenultimo loco habuerit accentum, ut puta beatus, arsis vindicat unam syllabam et thesis duas.*

Servius in *Donatum* (Keil, IV 425, 7): *Arsis dicitur elevatio, thesis positio. quotienscumque contingit ut tres sint syllabae in pede . . . si in prima syllaba fuerit accentus, arsis duas syllabas possidebit; si autem in media syllaba, thesi duas syllabas damus.*

Pompeius *Comm. in Donati artem* (Keil, V 120, 29): *arsis et thesis dicitur elevatio et positio . . . Romulus quando dicimus, prima syllaba habet accentum: dicimus duo in arsi, unum in thesi . . . si media syllaba accentum habuerit, ultimae syllabae iungis plura tempora, ut arsis habeat unum, thesis duo.*

Marius Victorinus, *Art. Gram. I* (Keil, VI 40, 14), evidently impelled by the spirit of Goethe's maxim: "Besonders lass genug geschehen," gives us a unique ragout:

Arsis igitur ac thesis quas Graeci dicunt, id est, sublatio et positio, significant motum pedis. est enim arsis sublatio pedis sine sono [sc. pedis],¹ thesis positio pedis cum sono (the Greek

¹ Westphal, *Gr. Rhythmik*, p. 105.

conception): item arsis elatio temporis, soni, vocis: thesis depositio et quaedam contractio syllabarum . . . in dactylo vero tollitur una longa, ponuntur duae breves (the reverse of the Greek conception)¹; while elsewhere (Keil, VI 45, 2) the same writer evidently regards the arsis as the *first syllable* of the foot without regard to quantity. The passage reads: horum [the trochee and iambus] arsis et thesis alterna mutatione variatur, si quidem in iambo arsis primam brevem, in trochaeo autem longam habeat *incipientem*, thesis vero contraria superioribus sumat. This conception has already appeared in the passage of Julianus above cited (Keil, V 321), and appears again in Sergius (Keil, IV 480, 13): scire etiam debemus quod unicuique pedi accidit, arsis et thesis, hoc est elevatio et positio; sed arsis in prima parte, thesis in secunda ponenda est; Diomedes (Keil, I 480, 10): iambi enim arsis unum tempus tam in se habet et eius thesis duo quam trochaei versa vice arsis duo habet et thesis unum; Terentianus Maurus, 1388 (Keil, VI 367):

ἀρσις unum possidebit, quando iambum partior;
fiat alternum necesse est, cum trochaeum divides.

It remains only to cite the testimony of Ps.-Priscian (Keil, III 521, 24): nam in unaquaque parte orationis arsis et thesis sunt, non in ordine syllabarum sed in pronuntiatione: velut in hac parte; natura. quando dico natu, elevatur vox, et est arsis intus. quando vero sequitur ra, vox deponitur, et est thesis deforis. quantum autem suspenditur vox per arsin, tantum deprimitur per thesin. sed ipsa vox, quae per dictiones formatur, donec accentus perficiatur, in arsin deputatur; quae autem post accentum sequitur, in thesin.

The foregoing are the essential specific expressions of opinion on this subject which I have discovered among the ancient Roman writers on metric. It has seemed worth while to cite their statements in full in order that we may see exactly what support they furnish for the traditional theory of ictus and arsis. In my judgment they afford no confirmation whatever of the view that ictus in the classical period was stress. In the multitude of testimonies which I have cited it is impossible to find any definite, coherent common doctrine. The witnesses not merely contradict one another; many of them, as we have seen, contradict themselves, till one involuntarily exclaims with Weil and

Benloew: "Rien n'est plus difficile à expliquer qu'un auteur qui ne sait pas lui même ce qu'il veut dire."¹ Of the writers above cited it seems most natural to believe that those who define arsis and thesis as *sublatio* and *positio* are merely translating the terms of the Greek writers without any serious attempt to understand their actual application. Those who add to this definition the statement that the arsis was the initial syllable of the foot, the thesis the last part, are apparently guilty of attempting to combine two irreconcilable conceptions. Both of these, strange to say, are found among Greek writers. The late Greek metricians applied the term *ἄρσις* indiscriminately to the initial syllable of the foot, quite irrespective of its quantity.²

As regards those writers who define arsis as *elevatio vocis*, the earliest of these is Martianus Capella, who does not antedate 400. Even conceding that *elevatio vocis* could by any possibility have been deliberately intended to mean 'stress of voice,' we have to bear in mind that a century and a half before the time of Martianus Capella quantitative Latin poetry had begun to be supplanted by accentual poetry. Commodianus is usually cited as the first versifier who exemplifies the transition.³ He wrote about 250. It is an interesting fact also that Martianus Capella himself, in those passages where he essays poetic form, repeatedly yields to the spirit of the age and employs an accented short syllable where the metre demands a long one.⁴ If, therefore, Martianus Capella, Isidore, and the author of the *Commentum Einsidlense* really meant stress by *elevatio vocis*, the presumption is strong that their testimony holds only for the accentual poetry of their own day, not for the quantitative verse of the classical period.

Another difficulty confronts us. How are we to reconcile the statements of Julianus (Keil, V 321, 12), Servius (Keil, IV 425, 7), and Pompeius (Keil, V 120, 29) with the theory of an accented arsis? These writers tell us that in words of the type of *Romulus*, *dominus*, the arsis consists of two syllables. Certainly a stress accent cannot stand simultaneously upon two successive syllables. Probably any attempt to reconcile these last three statements with those previously cited would prove futile. Julianus, Pompeius, and Servius are apparently concerned with the phenomena of individual words rather than with metrical feet. With them

¹ Théorie générale, p. 100.

² Westphal, Gr. Rhythmik, p. 106 f.

³ See Teuffel-Schwabe, Gesch. d. röm. Lit., §384.

⁴ Teuffel-Schwabe, *ibid.*, §452, 5.

arsis manifestly has some connection with the accented syllable, though it is clearly more than that. A similar attitude appears in Ps.-Priscian, *De accentibus* (Keil, III 521, 24 f.), where all of a word preceding the accented syllable (and including that) is reckoned as belonging to the arsis, the remainder to the thesis.¹

I have been thus minute in considering in detail the testimonies of the Roman metricians, because it seemed to me that we could in no way see so well how completely they fail to afford the slightest support to the stress theory of Latin ictus or arsis.²

I have already given three reasons why it seems to me erroneous to regard ictus as stress: 1. Because it involves the importation of a stupendous artificiality into the reading of verse. 2. Because it involves a dual basis for versification,—stress as well as quantity. 3. Because the view finds no support in any ancient testimony. To these three reasons I wish to add as 4. There are excellent grounds for believing that ictus was something else than stress. If Latin poetry was quantitative, as its internal structure and all external evidence seem to show, then a dactyl was a long time followed by two short times, and a trochee a long time followed by one short time, absolutely without any other parasitic accretion. When, now, we come to use dactyls by the line, one part of every foot will inevitably be felt as prominent, viz. the long syllable. The relative amount of time given the long syllable of every dactyl naturally brings that long syllable into consciousness, and especially must it have done so to the minds of the Romans, whose nice quantitative sense is proved by the very fact that they made quantity the basis of their versification. Yet the long of the dactyl has no stress.³ It is natural for us to stress it, us whose only conception of verse is accented verse. But in so doing I believe we are simply transferring to Latin verse our own inherited verse-sense. I define ictus, therefore, not as stress, nor as accent, but simply as the

¹Julianus (Keil, V 321) reckoned only the accented syllable of a trisyllable as belonging to the arsis. The preceding and following syllables he reckoned with the thesis.

²Sergius (Keil, IV 483, 14), cited by Christ (*Metrik*², p. 59) as supporting the view that arsis was stress, ought not to be quoted in defence of this view. Sergius is not here speaking of metrical feet, but merely of individual words that accidentally form feet. The context makes this perfectly clear.

³Of course it may incidentally have stress, if the word-accent fall on this syllable. But this stress was at most relatively slight, as already explained. On the rôle played by word-accent in reading verse, see below.

quantitative prominence inherent in a long syllable. This definition applies primarily only to the four fundamental feet—the dactyl, the anapaest, the trochee, and the iambus. It does not apply to the spondee, for example, when substituted for the dactyl in dactylic verse. In such cases the *first* long of the spondee is felt as the quantitatively prominent thing in the foot, even though the second syllable of the spondee is also long. In dactylic verse, the dactylic character and feeling so dominate the line that any spondee naturally takes on a dactylic character and is felt to be quantitatively prominent in its *first* syllable, just as in the case of the dactyl itself. So in iambic measures, where the tribrach or dactyl is substituted for the iambus, the quantitative prominence inherent in the long syllable of the iambus is felt as transferred to the two final shorts of the tribrach or the dactyl.¹

This conception of thesis or ictus receives no little support from the positive testimonies of the Roman grammarians. These writers in their definitions of arsis and thesis repeatedly call attention in unambiguous phrase to the essentially quantitative character of these concepts. In this, their agreement is conspicuous. Thus:

Diomedes (Keil, I 474, 30): *pes est sublatio ac positio duarum aut trium ampliusve syllabarum spatio comprehensa. pes est poeticae dictionis duarum ampliusve syllabarum cum certa temporum observatione modus recipiens arsin et thesin*;

Marius Victorinus (Keil, VI 41, 25): *nam rhythmus est pedum temporumque iunctura velox divisa in arsin et thesin vel tempus quo syllabas metimur*; id. VI 43, 26: *signa quaedam accentuum . . . syllabis ad declaranda temporum spatia superponuntur . . . sed et hoc non praetermiserim, eosdem [Graecos] figuras pedum secundum spatia temporum per litteras ita designasse, ut brevis syllabae loco, quae sit unius temporis, ponatur B [βραχύ], longae autem loco, quae sit temporum duum, M [μακρόν]: hoc ideo, ut per litteras regula pedum facile intellegatur.*

Atilius Fortunatianus (Keil, VI 281, 4) speaks of feet as things "*qui gressibus alternatis quasi incedunt per versus et moventur*";

Commentum Einsidlense (Keil, Suppl. 228, 9): *his [sc. pedibus] . . . ad peragendos versus tempora syllabasque metimur . . . nulla enim alia res dinumerat tempora et syllabas velut pedes . . .*

¹ On the baselessness of the traditional pointing of dactyls and tribrachs in iambic measures (— ∪ ∪, ∪ ∪ ∪), see the latter part of this paper.

pes est certa dinumeratio syllabarum vel certa dinumeratio temporum.

All of these definitions and observations exhibit a striking unanimity in emphasizing the purely quantitative character of ancient poetry.¹ Even when signs were employed by the Greeks to mark the syllables, these signs were abbreviations of words for 'long' and 'short,' not for 'stressed' and 'unstressed.'²

To those who may cherish a scepticism as to the tangible reality of 'quantitative prominence,' I would only say that that phrase need appear shadowy to no one who will actually read one thousand lines of Latin aloud *with absolute fidelity to vocalic and syllabic quantity*. My own revolt against the traditional view of ictus has been purely and solely empirical. It was simply because by faithful practice in accurate reading my ear quickly grew sensitive to quantitative differences, that I was forced to believe that, as quantity was the basis of Latin verse, so ictus was only quantitative prominence. This conclusion, I say, was first forced upon me empirically, and the theoretical formulation was entirely subsequent to, and solely the result of, my actual oral experience in reading Latin. No one, in my judgment, can approach this subject in a candid spirit who has not first taken the pains to acquire the habit of exact pronunciation of Latin vowels and syllables. Even in this country, where we have nominally adopted the quantitative pronunciation of Latin, we have still much to learn in this matter. Our shortcomings are so pronounced, and bear so directly upon the theoretical aspect of the question at issue, that I shall here venture to recapitulate some of them.

First, we habitually neglect vowel quantity. One cause of this is the vehement stress which (in accordance with our English-speaking instinct) we regularly put upon the accented syllable. The word *evitābātur*, for example, contains four successive long vowels. Yet in ninety-nine cases out of a hundred, the penultimate syllable is so strongly stressed that the first three vowels are pronounced short. In Latin poetry the result of such pronun-

¹ Cf. Aristoxenus's designation of ἄρσις and θέσις as χρόνοι, χρόνοι ρυθμικοί, χρόνοι ποδικοί, Westphal, Gr. Rhythmik, p. 103; also as ὁ ἄνω χρόνος, ὁ κάτω χρόνος, ibid., p. 104.

² The modern practice of using the acute accent to designate the thesis—a practice which is in itself an assumption of the stress view of ictus and has done so much to propagate it—goes back only to Bentley.

ciation is to wreck the quantitative character of the verse as effectively as if in English we were to misplace the accents on successive syllables. How much poetic form would appear in Milton's opening line of *Paradise Lost*, were we to pronounce 'Óf man's first disóbedfence,' for instance? Besides destroying vowel quantity as a result of over-stressing the accented syllable, we habitually neglect it in hundreds of other instances where there is no such disturbing factor. By some strange fatality the -*is* of the genitive singular is commonly pronounced -*is*, while the -*is* of the ablative plural as regularly is heard as -*is*; while the number of such pronunciations as *pāter*, *āger*, *nīsī*, *quōd*, *quībus*, *ingēnium* is simply legion. No one who pronounces Latin in that way can expect to feel the quantitative character of a Latin verse, and is in no proper frame of mind to give the quantitative theory dispassionate consideration; for one or two false quantities destroy as completely the quantitative character of a verse of Latin poetry as would one or two misplaced accents any English verse.

Even more serious than our neglect of vowel quantity is our neglect of syllabic quantity. The shipwreck resulting from neglect of vowel quantity occurs chiefly in *open* syllables, i. e. in syllables whose vowel is followed by a single consonant, which always belongs to the following vowel, thus leaving the preceding syllable open. In such syllables the quantity of the vowel is always identical with the quantity of the syllable; so that a false vowel quantity involves the quantity of the syllable as well. In closed syllables, on the other hand (i. e. syllables ending in a consonant), an error in vowel quantity does not affect the quantity of the syllable. I may pronounce *vēndō* or *vëndō*. In either case the syllable will be long.¹ Hence in closed syllables an

¹ All closed syllables are phonetically long. This is a principle universally accepted by the phoneticians. Yet Professor Hale in *Harvard Studies*, VII, p. 267, n., contests it. I can only refer to such standard works as Sievers, *Grundzüge der Phonetik*², §35, 1: "In Wirklichkeit können nur solche Silben für kurz gelten, welche auf einen kurzen Sonanten (= vowel) ausgehen, also solche wie *ra*, *la*, *pra*, *fra*, etc. *Alle geschlossenen Silben* aber sind lang." In the following note Sievers adds: "Die übliche Definition der positionslangen Silben, spricht allerdings von mehr als einem Consonanten hinter dem Sonanten (= vowel); in Wirklichkeit aber genügt der Ausgang der Silbe auf einen Consonanten um sie lang zu machen." Professor Hale offers no argument against this current doctrine of the phoneticians. The chief objection he adduces is that the initial syllable is short in English *many* and *battle*. But in each case *the syllable is open* (*mă-ny*, *bă-tl*). Cf. also Havet in *Mémoires de la Société de linguistique*, IV 22 f., who points out that it is not the two

error in vowel quantity does not destroy the quantity of the syllable, and so does not interrupt the quantitative character of a Latin verse. But the syllable must be actually closed in pronunciation; *else where the vowel is short, the syllable will be left open, and will be metrically short*, destroying the verse. It is precisely here that we err so frequently and so fatally in our reading of Latin verse. We do not close the syllables that ought to be closed and were closed by the Romans. The commonest class of words where we commit this error are those containing a geminated consonant—words of the type of *ges-serunt*, *ac-cipio*, *at-tigerat*, *ter-rarum*, *ap-parabat*, *an-norum*, *ad-diderat*, *flam-marum*, *excel-lentia*, *ag-gerimus*. These words we habitually pronounce in prose and verse alike, as *gĕ-serunt*, *ă-cipio*, *ă-tigerat*, *tĕ-rarum*, *ă-parabat*, *ă-norum*, *ă-didit*, *flă-meus*, *excĕ-lentia*, *ă-gerimus*. Words of this type are extremely frequent in Latin. I have counted forty-five in the first hundred lines of Virgil's Aeneid, i. e. the pronunciation described destroys the quantitative character of the Latin verse at forty-five distinct points, often twice in the same verse.

Nor is this all. In other combinations in the interior of words we are often guilty of quite as serious errors. In English, besides

consonants which lengthen the syllable, but that the syllable is lengthened because one consonant is joined to the previous vowel, while the other consonant is joined to the following vowel. Professor Hale (l. c.) advances the view that in *iste*, for example, the first syllable is long because the time of the consonant *s* adds to the vowel (= one mora) an equal amount of time. But I feel confident that Havet is correct when he says (l. c., foot-note, p. 24): "It is not the *s* which takes time. It is the silence between the *s* and the *t*. The duration of the consonants themselves is, if not nil, at least a negligible quantity." This may be clearly seen at the beginning of words. For example, the first syllable of *scribās*, despite its three consonants, takes appreciably no longer time than the first syllable of *vivas*. What really makes the long quantity is the closed syllable with its accompanying pause, not the 'obstructed consonant,' as Professor Hale would hold. A good English example of how the closed syllable may be long even when *no* consonant follows, may be seen in the phrase *at all*. Ordinarily we pronounce this as one word, *ă-təl(l)*; but occasionally it is pronounced as two words, *ăt all(l)*, the first of which is closed and is phonetically long. Our English *a tall* (for *at all*) explains too the short quantity of final syllables ending in a consonant before a word beginning with a vowel. Such syllables are not actually closed, but the final consonant combines by a natural *liaison* with the following vowel, e. g. *ama talias* (= *amat alias*). See Sievers, *Grundzüge der Phonetik*⁴, §658, who cites τὸν αὐτόν, "gesprochen *to-nau-ton*." At the end of a verse, however, such syllables are actually long.

muta cum liquida, there are many other consonant combinations with which in stressed syllables we show a regular tendency to begin the syllable. This is especially true of the combinations *sp*, *sc(k)*, *st*, *squ*; also *scl*, *scr*, *str*. This tendency of our vernacular speech naturally affects our pronunciation of Latin words in which these combinations occur. The *s* of such combinations properly belongs with the preceding vowel, in order that the preceding syllable may be closed and so made phonetically long; yet we frequently (almost invariably, according to my observation) join the *s* with the consonants of the tonic syllable. I refer to such pronunciations as *ă-spér(r)ima*, *ĩ-stĩus*,¹ *tempĕ-státibus*, *corĩ-scábat*, *mĩ-scũerat*, *magĩ-strórum*, *ă-sclépias*, *ă-scrĩpsĩt*, *quĩ-squĩliae*.² My own students often exhibit a tendency to combine *ct*, *pt*, *ps* with a following accented vowel, and produce short syllables in such words as *volũ-ptáte*,³ *ă-spĕ-ctórum*, *ĩ-psĩus*. Where the accent rests on the vowel immediately preceding these combinations, the liability to error is very slight.

There are yet other cases in which error is frequent, if not habitual. Unstressed syllables whose vowel is followed by *r* + any consonant are particularly liable to be made phonetically short in those portions of the country where the *r* is neglected. This is especially true in the eastern part of the United States, where *pō-(r)tárũm*, *tĕ-(r)minorũm*, etc., represent the prevailing utterance.⁴ The combination of *m* or *n* also with a following explosive in unstressed syllables frequently is so treated as to shorten syllables phonetically long. The process by which this is accomplished is not yet clear to me. Observation, however, has taught me that in such words as *imperator*, *intendo* the first

¹ In Early Latin this division was probably common. I should so explain the metrical use of the word by Plautus and Terence. Cf. Humphreys, *Proceedings of the American Phil. Assoc.* 1895, vol. XXVI, p. xxxi.

² Lest our traditional rules for syllabication be cited in support of the division here criticized, I would say that the traditional rules, though laid down by the ancient grammarians, can hardly have been more than practical working directions for copyists and stone-cutters. It is impossible that they indicate the actual phonetic division of the syllables. See Appendix to my *Latin Grammar*, p. 31 f. Since the publication of the Appendix, Professor Hale, in *Harvard Studies*, VII, p. 249 f., while expressing dissent from certain slight details of my arguments as stated in the Appendix, has endorsed the main proposition there laid down and has fortified it by additional data.

³ So probably in Early Latin. Cf. note 1, above.

⁴ In stressed syllables, where the *r* is neglected, the vowel is regularly lengthened, e. g. *pō^a-ta*.

syllable is frequently made short; whether by omission of the nasal, by pronouncing a short nasalized vowel, or by a short *nasalis sonans* (Ń), I do not undertake to say. The fact, I believe, is beyond question.

There is only one other class of cases to which I shall call attention, viz. the unconscious *liaison* of final *s* after a short vowel with the initial consonant of the following word. Where the following word begins with *s*, *p*, *c*, *t*, *v*, *m*, *n*, *f*, etc., and where the connection of sense is close, this *liaison* is in my experience frequent. It is not surprising that it should be, for we habitually join a final *s* of an unstressed syllable¹ in our own speech with a following *s*, *c*, *t*. Examples in Latin are: *urbi sporta, capi scanem, urbi svici*.² A case that puzzled me for a time was Juv. III 53 *carus erit Verri*, as read by a student. The fourth syllable sounded short to my ear, and it was only after repeated readings that I discovered that the reader was really dividing: *carus erit Verri*.³ I do not say that this *liaison* is invariable. It is certainly frequent, and, where it occurs, must vitiate the quantitative effect of the verse.³

These common errors in reading Latin must be clearly understood, if they are to be remedied. It is by no means an extremely difficult matter to acquire an exact quantitative pronunciation. It takes time and pains and considerable oral practice. I do not believe that it requires a particularly sensitive ear. By practice in rigidly exact reading, the quantitative sense is not slow in coming; but without that exactness it cannot come and cannot be expected to come. He who has once developed the quantitative sense will, I am confident, feel no need of any artificial stress.

The foregoing views as to the nature of ictus had long been matured and had been presented to class after class of college students when I stumbled on the following neglected remark of Madvig (Latin Grammar, §498, N.): "We should also guard against the opinion which is generally current; viz., that the ancients accentuated the long syllable (in the arsis) and distinguished in this way the movement of the verse (by a so-called

¹ In Latin the final syllable, of course, is regularly unstressed.

² *Sv*, i. e. *sw*, is a sufficiently common initial combination in English; the same is true of *tv*, i. e. *tw*.

³ It may be a question whether the so-called weak pronunciation of final *s* in Early Latin is not, after all, merely a phenomenon of *liaison*, the *s* going with the following consonant, e. g. in Ennius's *plēnū sfidēi* and *miserrimū snuntiu smortis*.

verse-accent, *ictus metricus*), and consequently often accentuated the words in verse quite otherwise than in prose (e. g. *Arma virumque canó Trojaé qui primus ab oris ; Ítaliám fató profugús Lavinaque venit*), which is impossible ; for the verse depends on a certain prescribed order and form of movement being distinguishable, when the words are *correctly*¹ pronounced. In our own verses we do not accentuate the syllables *for the sake of the verse*, but the syllables which are perceptibly distinguished by the accentuation in prose *form verse* by being arranged to succeed each other in this way. In Latin and Greek (where even in prose pronunciation the accent was quite subordinate, and is never named in speaking of rhetorical euphony, while on the other hand the difference of quantity was distinctly and strongly marked), the verse was *audibly distinguished* by this very alternation of the long and short syllables." So far my assent with Madvig is complete. He goes on: "But as it is not possible for us either in prose or in verse, to pronounce the words according to the quantity *in such a way* as the ancients did, we cannot recite their poetry correctly, but are forced in the delivery to give a certain stress of voice to the arsis, and thus make their verses somewhat resemble ours. It should, however, be understood, that it was different with the ancients themselves (until the last century of their history, when the pronunciation itself underwent modifications)." These words of Madvig were written in 1847—over half a century ago. At that time it is not strange that he should have denied the possibility of our reading Latin verse quantitatively with substantial accuracy. Even before the end of his life, it is likely that Madvig relinquished this part of his earlier opinion.

As regards word-accent in the reading of Latin verse, I believe that it retained its full value ; for as I have maintained that in poetry words are used with their ordinary prose values, and are pronounced without addition of foreign elements, so I believe that they were pronounced without subtraction of any of their elements.² Herein I agree entirely with Professor Hale (Proceedings Am. Phil. Assoc., vol. XXVI, p. xxvii).³ But we have

¹ The italics are Madvig's.

² In support of this we have also the clear testimony of the ancients. See the abundant references in Christ, *Metrik*², p. 59.

³ I regret, however, that this scholar is not as consistent in refusing to admit into verse what was *not* in prose (artificial stress), as he is in refusing to relinquish what *was* in prose (word-accent).

already seen that the Latin accent was slight. It was precisely that fact which led the Romans of the classical period to make quantity the basis of their verse. Assuming, now, that the word-accent was very slight, and possibly was even merely quantity or absence of quantity in penults, what wonder that, with quantity predominant in the verse and *in the Roman consciousness*, such slight word-accent as existed was felt as no intrusion? An analogous situation reveals itself in our English verse. Our verse is primarily accentual, and yet each syllable has its quantity, and shorts and longs mingle harmlessly with accented and unaccented syllables. Why should not the reverse have occurred in Latin just as simply and just as naturally?

To sum up, then: Latin poetry is to be read exactly like Latin prose.¹ Latin was primarily a quantitative language in the classical period and is to be read quantitatively. The Latin word-accent was relatively slight as compared with that of our strongly stressed English speech, and is therefore to be carefully subordinated to quantity both in prose and poetry. Ictus was not a metrical term current among the Romans, nor was there anything corresponding to it in the quantitative poetry of the Greeks. The term is purely modern. We first imported the conception of stress from our modern speech into the quantitative poetry of the Greeks and Romans, and then imported the term *ictus* to cover it. But just as the conception of artificial stress in Latin poetry is false, so the term *ictus* is superfluous.² *Θέσις* was employed by the ancient Greek writers on metric to designate the prominent part of every fundamental foot, and is still entirely adequate to cover that conception.

It remains only, in conclusion, to meet certain criticisms which have been made upon my conception of *ictus* (thesis). In the Proceedings of the American Philological Assoc. XXVI, p. xxx, Professor Hale has characterized my view as immature and has advanced certain objections against it. These objections are four in number:—

¹ I forbear to enter into any discussion of the difficult matter of elision of final syllables ending in vowels or in *-m*. I hesitate to believe that poetry involved an artificial deviation from prose utterance; yet, on the other hand, I cannot regard the evidence sometimes cited in favor of 'slurring' in prose as in the least decisive.

² In my Latin Grammar I nevertheless retained the term (defining it as quantitative prominence), but purely on practical grounds.

1. Professor Hale first objects that my definition of ictus as 'the quantitative prominence inherent in a long syllable' will not hold, because it will not apply to the second long syllable of the spondee when the spondee is substituted for the dactyl in dactylic verse. But the second long of the spondee in such cases is *not* quantitatively prominent. As already pointed out above, the spondee is not a fundamental foot; when it is used as a substitute for the dactyl, it naturally takes on in consciousness the dactylic character, i. e. the quantitative prominence is felt as resting on the first syllable. The second long of the spondee is just as naturally felt to be not-prominent, because it is felt in consciousness as corresponding to the two shorts of the dactyl, which are not quantitatively prominent. In defining ictus as the quantitative prominence inherent in the long syllable of fundamental feet, I by no means say or imply that every long syllable is quantitatively prominent. The situation is precisely the same as in English verse. There we define ictus as the accentual prominence inherent in a stressed syllable. Yet not every stressed syllable is accentually prominent in English verse. In English iambic measures the foot often consists of two stressed syllables; yet the first of these is not felt as accentually prominent, simply because the verse has enough pure iambs to gain a distinct iambic character (∪ ∪) and an occasional spondee (∪ ∪) naturally is felt as prominent only in the second accented syllable.

2. Secondly Professor Hale objects that my view will not hold because in Latin iambic verse the tribrach and dactyl, when substituted for the iambus, take the ictus upon the first of the two short syllables into which the long of the iambus is resolved: ∪ ∪ ∪, — ∪ ∪. This is a clear begging of the question. If it were true that in such cases there was a definite stress on the syllables indicated, there could hardly be further discussion. But that is the very point in controversy. Not a shred of evidence exists to support the theory that the tribrach and dactyl were stressed upon their second syllable in iambic verse. This is frankly acknowledged by Christ in his *Metrik der Griechen und Römer*², p. 55. Christ, to be sure, as well as other authors of manuals of prosody, does accept the hypothesis that the tribrach and dactyl were so stressed in iambic verse. But this view is simply a corollary of the false hypothesis that ictus was stress. Once we assume that the iambus was stressed upon its second syllable, it is not only natural but practically necessary to find a

location for the stress in resolved feet like the tribrach, dactyl, and proceleusmatic. But that the ancients put stress either on the long of the iambus or on the syllables into which it was resolved remains to be proved. In fact, to my mind one of the strongest arguments against the stress theory of ictus is that the ancient metricians never allude to the location of the ictus in resolved feet. If ictus was stress and the second syllable of the iambus was stressed in verse, then the location of this stress in resolved feet would be one of the first questions to suggest itself to the metricians. Its consideration would have been inevitable. Yet they never once allude to it, though they enumerate frequently the various possible resolutions of the iambus.

3. Thirdly Professor Hale adduces certain passages from Quintilian which he regards as making for the stress theory of ictus. I cite these in full, italicizing the words which Professor Hale deems important:

IX 4, 51 *Maior tamen illic (sc. in rhythmis) licentia est, ubi tempora etiam animo metiuntur et pedum et digitorum ictu intervalla signant quibusdam notis atque aestimant quot breves illud spatium habeat;*

IX 4, 55 *oratio non descendet ad crepitum digitorum;*

IX 4, 75 *sex enim pedes (sc. of the iambic trimeter) tres percussiones habent;*

IX 4, 136 [iambi] *frequentiorem quasi pulsum habent.*

Professor Hale urges that "verse-pulse is characteristic of all verse-systems of which we have any actual knowledge, and can hardly have been absent from the system of men who by implication speak of verse as lending itself to taps of the fingers and beats of the foot." If by 'verse-pulse' Professor Hale means stress, I must urge again that he is begging the question; if he does not mean stress, I fail to see the point of his remark. Nor does the fact that in the passages above cited Quintilian speaks of verse as lending itself to the taps of fingers and beats of the foot, seem to me to point any more distinctly to a stress rhythm than to a quantitative one. In the case of either it would be perfectly natural to keep the time by taps of the finger or beats of the foot. Professor Hale continues: "not only does the word 'ictus,' like our word 'beat,' naturally imply stress, but it is used as synonymous with percussio in Quint. IX 4, 51 [above cited]; while percussio is used instead of ictus in IX 4, 75 [above cited]." In answer to Professor Hale's assertion that "ictus naturally

implies stress," I must again urge that that is only a *petitio principii*. Ictus naturally implies stress only to those who start with the assumption that it is stress. As pointed out above, the word *ictus* is not a *terminus technicus* of the Latin metricians; so far as I have been able to discover, it is used only twice by the systematic writers on metric, and in these two instances the word cannot denote stress. The passages are:

Terentianus Maurus de Metris, 1342 (Keil, VI 366):

una longa non valebit edere ex sese pedem,
ictibus quia fit duobus, non gemello tempore.

Diomedes, de Pedibus, III (Keil, I 475, 3): ergo una longa pedem non valebit efficere, quia ictibus duobus arsis et thesis, non gemello tempore perquirenda est.

Here, if *ictus* be taken in the sense of stress, we get the extraordinary doctrine that it takes two stresses, an arsis and a thesis to make a foot. Evidently the word has no such meaning. It means simply beats,—let us say a strong one and a light one. Beat, stroke is the proper meaning (*propria significatio*) of *ictus*; its figurative meanings can be determined only on the basis of actual usage (as in the two passages just cited), not by *a priori* methods. This applies equally to the word *percussio* as used by Quintilian, IX 4, 75 (above cited). Evidently the word is here figuratively used. Mr. Hale, however, strangely denies this. As I have above quoted his words he says: "ictus is used as synonymous with *percussio* in Quint. IX 4, 51; while *percussio* is used instead of *ictus* in IX 4, 75." In IX 4, 51, however, *ictus* is used *in proprio sensu* (digitorum et pedum ictu), so that if *percussio* in IX 4, 75 is used instead of *ictus* (as in IX 4, 51) it must mean 'taps.' Possibly it does. But 'taps' are not vocal stress.¹ In Quintilian, IX 4, 136 (above cited), Professor Hale declares that Quintilian uses the word *pulsus* in place of *ictus*. If such is the case, I would only observe that, until it is shown that the word *ictus* was used to denote stress, the circumstance that *pulsus* is employed as a synonym of *ictus* is of no significance. Certainly *pulsus* itself does not have that meaning. To me it seems far more

¹ Westphal, Gr. Rhythmik, p. 104, has collected numerous instances of the use of *percussio* by the metricians. He recognizes the word as occurring in the sense of 'interval' and of 'beat,' but, though himself a pronounced adherent of the stress theory of *ictus*, he is not bold enough to seek in this word any confirmation of that view.

likely that Quintilian is using the word in the same sense in which Marius Victorinus employs it in the following passage (Keil, VI 44, 4): *pes vocatur . . . quia in percussione metrica pedis pulsus ponitur tolliturque*.

4. Fourthly Professor Hale adduces a passage of Charisius in support of the view that ictus was stress. The context in which Charisius used the word is as follows (Keil, I 552, 9): He is discussing gender and observes that some nouns which are masculine in Latin correspond to Greek nouns that are feminine. This observation is followed by a list of fifty or more illustrative examples in alphabetical order: *ingressus εἰσβασις*; *ictus πληγή*; *iuncus, ὀξύσχοινος*, etc. This citation is seriously advanced by Professor Hale in support of the view that *ictus is stress*. I fail to see that it has any bearing upon the question at issue.

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